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effect much esteemed at the time, or else the white biscuit body was stained with different oxides until the piece had a deep variegated tone, much like tortoise shell. The shapes were similar to those of the salt-glaze ware and the same style of ornament prevailed, as is shown by several excellent examples owned by the Museum, which are quite good enough to have come from the kilns of Thomas Whieldon, who, as the inventor, gave his name to this variety of pottery. Whieldon ware is always neatly made, skilfully colored, and of a considerable if rather a rural charm.

Although salt-glaze pottery is almost always of a useful description, tea-sets, mugs, and the like, there are in Mr. Morgan's collection an unusual number of figures which were intended as ornaments for cottage mantel pieces. The rare Pew Group is the earliest and most noteworthy of these and is one of the first of the innumerable figures and groups which were made throughout the country. The majority, however, were manufactured in lead-glazed ware, and varied considerably in merit, but the best of them were the work of Ralph Wood, a potter who is represented by at least three pieces in our collection, one of which, a figure of Charity, is signed. His pieces are always characteristic and well made, and the amusing group of the Vicar and Moses now in the accession room, is probably the most famous of all eighteenth century Staffordshire figures. Ralph Wood's son and grandson, Enoch Wood, continued the tradition, and the three mantel ornaments

with flowering trees and pastoral figures, also in the accession room, are probably the work of the latter. They show how the Staffordshire potters copied for cottage use the sophisticated Chelsea and Bow porcelains of the period, but could never quite get away from the taste of their bucolic patrons. Indeed, the making of pottery in England always remained, until the complete commercialization of the manufacture in the nineteenth century, a more or less rustic art, remarkably skilful but always very near the people, simple, gay, and naïve, reflecting the country life of the time as the more elaborate porcelains reflected the artificialities of the town. English pottery was an indigenous and normal growth; English porcelain an imported manufacture artificially stimulated. D. F.



CHARITY AND FIGURE OF A BOY
BY RALPH WOOD

REPRODUCTIONS OF MINOAN FRESCOES

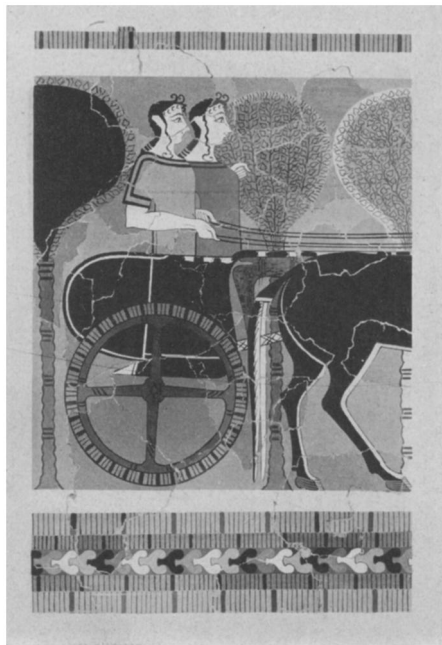
TO study the so-called Minoan civilization only in Crete is to leave out some of the most interesting monuments produced by this civilization, for the influence of Cretan culture was extraordinarily widespread. In the Greek mainland, above all, it took firm root, and for several centuries, during the whole of the Late Minoan period (about 1600–1100 B. C.), the same development in the art of fresco-painting, pottery, and other crafts can be traced in Greece as in Crete. An important contribution to our knowledge of this "Minoan" culture on the mainland has recently been made by the discovery of

a series of wall-paintings in the Palace of Tiryns, which came to light during excavations carried on by the German Archaeological Institute* in 1910. The paintings were unfortunately in a very fragmentary condition. Several scenes, however, were successfully pieced together and we are fortunate in having acquired reproductions of a few of these from Monsieur E. Gilliéron, who assisted the German Institute in the difficult task of reconstruction. Among these perhaps the most remarkable is a large hunting-scene in which hounds attacking boars, young huntsmen with spears, hound held in leash by servants, and chariots containing the guests of the hunt are vividly portrayed. The original painting appears to

have been of considerable length, the same incidents being reproduced almost identically several times. The two scenes copied by M. Gilliéron have been reconstructed from fragments not necessarily all belonging to one and the same representation, as it was thought advisable to make at least one scene as complete as possible. In the boar, running at full speed pursued by a pack of hounds, we have another example of the surprising naturalism of Minoan art and of the wonderful ability of the artists of that early period to convey rapid motion. The two

ladies watching the hunt from the chariot (Fig. 1) have the aristocratic bearing which we invariably find in representations of "Minoan" people; this scene is, moreover, of importance in giving the most detailed picture of a chariot of that epoch which we yet have.

Apparently the same importance was given in Greece as in Crete to ornamental friezes. Two excellent examples are among the copies just acquired; one represents votive shields combined with rows of continuous spirals; the other has a beautiful design of interlacing spirals and "palmettes," similar to that on the famous ceiling from Orchomenos. It is interesting to compare in this connection the ceiling from the Palace of Amenhotep III (a piece of which is exhibited in the



THE BOAR HUNT (DETAIL)
MINOAN FRESCO FROM TIRYNS

Egyptian Department of this Museum, Room VI), where the same motive of interlacing spirals is employed, but with the somewhat clumsy substitute of bulls' heads for the palmettes.

Besides these reproductions of recent discoveries a copy of the famous "Tiryns bull" found by Mr. Schliemann has been added to our collection. When this was first unearthed, various interpretations were given to it. A comparison, however, with the bull scenes on the Vaphio cups makes it certain that we have here represented the capture of a bull.

G. M. A. R.

*For a provisional account of these by G. Rodenwaldt see *Athenische Mitt.* 1911, p. 198 ff.